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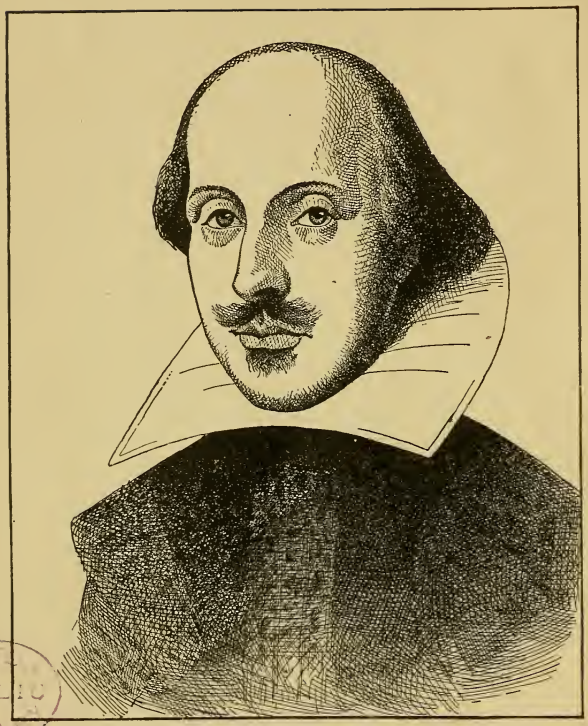

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The Droeshout Portrait of Shakespeare, by A. F. Schmitt. After the original engraving on the title-page of the First Edition of the Plays, the Folio of 1623.

THE BEGINNER'S SHAKESPEARE

A MIDSUMMER-NIGHT'S DREAM

ABRIDGED AND EDITED BY
SARAH WILLARD HIESTAND

WITH ILLUSTRATIONS AFTER
DRAWINGS BY R. SMIRKE

BOSTON, U. S. A.
D. C. HEATH & CO., PUBLISHERS
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PREFACE

THE present work is a simplified edition of Shakespeare suited to the needs of pupils from twelve to fifteen years of age.

The text has been abridged from the Globe edition, the line numbering of which is retained in order to show the elisions and for convenience of reference. Those portions of the play have been omitted which are likely to prove tedious, puzzling, or incomprehensible to the young reader; and yet this version will be found full enough to give a perfect outline of each play in the poet's own words.

It is presumed that the same plays, or at least some of them, will be taken up again for closer study: that they will have lost nothing in interest by the preliminary reading of earlier years, we may trust to the ever fresh spirit of their author's genius.

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NOTE

The Droeshout portrait of Shakespeare is the most authentic likeness we have of the great poet. It appeared on the title-page of the first four issues of the earliest edition of his plays, the Folio of 1623, which was prepared by Shakespeare's personal friends. On the opposite page were printed the following lines by Ben Jonson:

To the Reader

This figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
With Nature, to out-doo the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpasse
All, that was euer writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

Martin Droeshout, who was born in London in 1601, belonged to a Flemish family of painters and engravers. His portraits of famous contemporaries of Shakespeare are so much better than this, as engravings, as to lead to the suspicion that his work was altered by an inferior hand. As Droeshout probably never saw Shakespeare, it is

thought that this portrait may have been engraved from some painting which was afterwards lost.

The illustrations accompanying the text are adapted from the engravings made by Sir Robert Smirke, F. R. A., an English painter of great talent, who was born in 1752 and died in 1845. Always fond of illustrating scenes from the poets, which he exhibited year after year at the Royal Academy, he became in later years almost exclusively an illustrator of books. His Scripture scenes, his illustrations to *Don Quixote*, *Gil Blas*, *Shakespeare*, and the *Arabian Nights* are among his best known works. The prints of the steel engravings of his illustrations for Shakespeare are much sought after by collectors; the accompanying drawings attempt to present only the graceful outlines of the originals.

The two illustrations which are not by Smirke, facing pages 62 and 92, are taken from a collection of French illustrations to *Shakespeare* by the artist Geoffroy.

It is to be noted that illustrators of the *Midsummer-Night's Dream* have generally chosen to represent Oberon and Titania as being the size of mortals, probably having in mind the stage presentation of the play.

INTRODUCTION

THE object of this edition is to cultivate a love for Shakespeare by introducing his dramas to young readers in such shape that they may be found readable and attractive. Notes and comments are frequently a hindrance and stumbling-block to the beginner, and the very thought of having to study a piece of literature is enough to make it seem repellent at the outset.

It is therefore suggested that beginners in Shakespeare be encouraged to attempt a cursory reading of the selected plays without reference to notes or explanations. In classes, teachers may ask their pupils to procure a copy of the play a week before the study of it is to begin and to read it through once, or have it read to them by their elders, as any other story would be read, for the mere pleasure of it. It is a noteworthy fact that many seeming difficulties may be glided over in this way and something like an understanding or general picture of the play as a whole placed before the mind.

The footnotes, which are for the most part in the form of synonyms, have been placed upon the page rather unwillingly; they are intended for the children's use, to assist them in becoming familiar with a diction which is now and then too far from our every-day speech to be easily understood. They are purposely brief, so as to distract the attention as little as possible from the interest of the tale. The following remarks on the play and the Notes at the end will suggest to teachers points for special comment in class. It is taken for granted that any teacher will have at hand a trustworthy, well-annotated edition of Shakespeare for reference in such cases as cannot be covered in an elementary book.

A Midsummer-Night's Dream, with its dances and songs, its elaborate scenic effects, its extravagant absurdities of plot, its contrasts of broad burlesque and finest poetic imagery, is a charming example of the type of drama known as the Eliza-

bethan Masque. Like the Poet's later and more finished *Tempest*, it was probably written to celebrate a court wedding, one at which the Virgin Queen was present. There are marks of youthful workmanship in the play, which place its date at about the year 1594; hence it has been conjectured that it may have been first performed before the Court at Greenwich in January, 1594, during the festivities attending the wedding of William Stanley, Earl of Derby, and Elizabeth Vere, the daughter of the Earl of Oxford. At least two passages in the play were deftly introduced in order to bestow delicately worded compliments on Queen Elizabeth, who possessed in a remarkable degree the appetite for flattery.

Little credit need be given to earlier writers for the materials used in the plot of *A Midsummer-Night's Dream.* To Plutarch or to Chaucer the poet was indebted for the names of Theseus, Hippolyta, Egeus, and Philostrate, and for little else. The story of the interlude, Pyramus and Thisbe, is properly enough borrowed from a classic source, Ovid's *Metamorphoses.* The fairy lore of the drama is the common property of the Teutonic races; but never before or since has it received so loving and delicate a touch to fashion it into lasting literary form. The rude clowns, on the other hand, are evident portraits of the village artisans that Shakespeare knew in his boyhood at Stratford. Only he, however, could have brought the two extremes of awkward coarseness and shimmering delicacy into a juxtaposition which, without shocking over-much our sense of fitness, introduces an effect of the ludicrous marvelously heightened by the daring of its conception.

A Midsummer-Night's Dream and *The Tempest* are often spoken of as the fairy plays of Shakespeare. This is because, while supernatural beings appear as characters in other plays, as the witches in *Macbeth,* and ghosts in *Hamlet, Richard III.,* etc., in these two plays the brighter, more cheerful fairies and spirits of the air are prominently active agents in the working out of the story. A striking difference has been pointed out between the two plays in the treatment of this subject: in the

earlier "the human mortals" are the sport of elves; but in *The Tempest* Ariel and his companion spirits are the servants of man.

The framework of the drama is supplied by the quasi-classic characters of Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons, who is betrothed to him, their approaching marriage offering opportunity for merriment and reveling. The story of the four lovers is introduced by the action of Hermia's father, Egeus, who appeals to Duke Theseus to force her to marry Demetrius, the suitor he has chosen for her. Hermia, however, already has a lover, Lysander, with whom she arranges an elopement. They are followed into the wood by the second pair of lovers, Helena and Demetrius, and all four become victims of Oberon's enchantment and Puck's mischief. A third story is that of the fairy king and queen, Oberon and Titania, who have quarreled and who become reconciled during these "mistakes of a night." The Athenian handicraftsmen, rehearsing a play for the ducal wedding, furnish the fourth set of characters woven into this wonderful piece of tapestry, while the interlude or masque which they present in the last act is a burlesque of the central theme of the entire play, namely, the Protean forms of love.

From the nature of the case *A Midsummer-Night's Dream* is difficult or all but impossible to put upon the stage. Portions of it have been used with great success; but as a whole its charm is for the reader rather than the spectator; the sources of its fascination are too fine and delicate, too highly imaginative, to appeal to any faculty save that of the poetic fancy.

PRONUNCIATION OF PROPER NAMES

(Vowel sounds indicated as in Webster)

Ach'er-on (ch like k)
Cō'rin
De-mē'tri-us
E-gē'us
Hec'a-tē: in this play, Hec'āte
Hel'e-na
Her'mi-a
Hip-pol'y-ta
Ly-san'der
Nē'dar
Nī'nus
O'ber-on
Phil'li-da
Phil'os-trāte
Pyr'a-mus
Starve'ling
Thēbes
Thē'seus (eu like ū): in this play, generally Thē'sē-us
This'bē (s like z)
Thrā'cian
Ti-tā'ni-a

DRAMATIS PERSONÆ

THESEUS, Duke of Athens.
EGEUS, father to Hermia.
LYSANDER, DEMETRIUS, } in love with Hermia.
PHILOSTRATE, Master of the Revels to Theseus.
QUINCE, a carpenter.
SNUG, a joiner.
BOTTOM, a weaver.
FLUTE, a bellows-mender.
SNOUT, a tinker.
STARVELING, a tailor.

HIPPOLYTA, Queen of the Amazons, betrothed to Theseus.
HERMIA, daughter to Egeus, in love with Lysander.
HELENA, in love with Demetrius.
OBERON, King of the fairies.
TITANIA, Queen of the fairies.
Puck, or Robin Goodfellow.
PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, } fairies.

Other fairies attending their King and Queen. Attendants on Theseus and Hippolyta.

SCENE: *Athens and a wood near it.*

A MIDSUMMER-NIGHT'S DREAM

ACT I

SCENE I. *Athens. The palace of* THESEUS.

Enter THESEUS, *Duke of Athens,* HIPPOLYTA, *Queen of the Amazons,* PHILOSTRATE, *Master of the Revels, and* Attendants.

Theseus. Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! she lingers my desires,
Like to a step-dame or a dowager
Long withering out a young man's revenue.
[*To* PHILOSTRATE] Stir up the Athenian youth to merriments;
Awake the pert and nimble spirit of mirth:
Turn melancholy forth to funerals;
The pale companion is not for our pomp.
[*Exit* PHILOSTRATE.
Hippolyta, I woo'd thee with my sword,
And won thy love, doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph and with revelling.

Enter EGEUS *and* HERMIA *his daughter, who is in love with* LYSANDER, *and* DEMETRIUS, *who is in love with* HERMIA.

1 Hippolyta, Theseus, Note 7. 4 lingers = delays, Notes 1 and 3 (*a*).

Egeus. Happy be Theseus, our renownéd duke!
Theseus. Thanks, good Egeus: what 's the news with thee?
Egeus. Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander; and, my gracious duke,
This man hath bewitch'd the bosom of my child:
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love-tokens with my child:
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love,
And stolen the impression of her fantasy
With bracelets of thy hair, rings, gawds, conceits,
Knacks, trifles, nosegays, sweetmeats, messengers
Of strong prevailment in unharden'd youth:
With cunning hast thou filch'd my daughter's heart,
Turn'd her obedience, which is due to me,
To stubborn harshness: and, my gracious duke,
Be 't so she will not here before your grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens,
As she is mine, I may dispose of her:
Which shall be either to this gentleman

32 fantasy = fancy, *i.e.*, love.

Or to her death, according to our law
Immediately provided in that case.
Theseus. What say you, Hermia? be advised, fair maid:
Demetrius is a worthy gentleman.
Hermia. So is Lysander.
Theseus. In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier.
Hermia. I would my father look'd but with my eyes.
Theseus. Rather your eyes must with his judgment look.
Hermia. I do entreat your grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty,
In such a presence here to plead my thoughts;
But I beseech your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.
Theseus. Either to die the death or to abjure
For ever the society of men,
For aye to be in shady cloister mew'd.
Take time to pause; and, by the next new moon—
The sealing-day betwixt my love and me,
For everlasting bond of fellowship—

45 Immediately = especially. 54 kind = respect.

Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would;
Or on Diana's altar to protest
For aye austerity and single life.
Demetrius. Relent, sweet Hermia: and, Lysander, yield
Thy crazéd title to my certain right.
Lysander. You have her father's love, Demetrius;
Let me have Hermia's: do you marry him.
Egeus. Scornful Lysander! true, he hath my love,
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.
Lysander. I am, my lord, as well derived as he,
As well possess'd; my love is more than his;
My fortunes every way as fairly rank'd,
If not with vantage, as Demetrius';
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia:
Why should not I then prosecute my right?
Demetrius, I 'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,

88 he, *i.e.*, Egeus. 89 Diana's altar: Diana, the virgin goddess, was served by maidens. See also note on p. 83. 98 estate = give, bequeath. 102 vantage = advantage, *i.e.*, superior to Demetrius's.

Upon this spotted and inconstant man.
Theseus. I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being over-full of self-affairs,
My mind did lose it. But, Demetrius, come;
And come, Egeus; you shall go with me,
I have some private schooling for you both.
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will;
Or else the law of Athens yields you up
To death, or to a vow of single life.
Come, my Hippolyta.

[*Exeunt all but* LYSANDER *and* HERMIA.

Lysander. How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?
Hermia. Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.
Lysander. Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
Or, if there were a sympathy in choice,

110 spotted = disgraced. 129 How chance = how does it chance, Note 2. 131 Beteem = allow.

War, death, or sickness did lay siege to it,
Making it momentany as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up:
So quick bright things come to confusion.
Hermia. If then true lovers have been ever cross'd,
It stands as an edict in destiny:
Then let us teach our trial patience.
Lysander. A good persuasion: therefore, hear me,
Hermia.
I have a widow aunt, a dowager
Of great revénue, and she hath no child:
From Athens is her house remote seven leagues;
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lovest me then,
Steal forth thy father's house to-morrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena,
To do observance to a morn of May,
There will I stay for thee.

143 momentany = momentary, Note 5 (*b*). 145 collied = blackened, as with coal. 146 spleen = sudden fit. 158 revénue, Note 5 (*e*). 164 forth = from, Note 5 (*d*).

Hermia. My good Lysander!
I swear to thee, by Cupid's strongest bow,
By his best arrow with the golden head,
In that same place thou hast appointed me,
To-morrow truly will I meet with thee.
Lysander. Keep promise, love. Look, here comes Helena.

Enter HELENA, *who is in love with* DEMETRIUS.

Hermia. God speed fair Helena! whither away?
Helena. Call you me fair? that fair again unsay.
Demetrius loves your fair: O happy fair!
Your eyes are lode-stars; and your tongue's sweet air
More tuneable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
Sickness is catching: O, were favour so,
Yours would I catch, fair Hermia, ere I go;
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.
Were the world mine, Demetrius being bated,
The rest I 'ld give to be to you translated.
O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.

182 fair = fairness, beauty, Note 3. 186 favour = looks.
190 bated = excepted.

Hermia. I frown upon him, yet he loves me still.
Helena. O that your frowns would teach my smiles such skill!
Hermia. I give him curses, yet he gives me love.
Helena. O that my prayers could such affection move!
Hermia. The more I hate, the more he follows me.
Helena. The more I love, the more he hateth me.
Hermia. His folly, Helena, is no fault of mine.
Helena. None, but your beauty: would that fault were mine!
Hermia. Take comfort: he no more shall see my face;
Lysander and myself will fly this place.
Lysander. Helen, to you our minds we will unfold:
To-morrow night, when Phœbe doth behold
Her silver visage in the watery glass,
Decking with liquid pearl the bladed grass,
A time that lovers' flights doth still conceal,
Through Athens' gates have we devised to steal.
Hermia. And in the wood, where often you and I
Upon faint primrose-beds were wont to lie,
Emptying our bosoms of their counsel sweet,
There my Lysander and myself shall meet;
And thence from Athens turn away our eyes,

209 Phœbe = the moon. See also footnote, p. 83.

To seek new friends and stranger companies.
Farewell, sweet playfellow; pray thou for us;
And good luck grant thee thy Demetrius!
Keep word, Lysander: we must starve our sight
From lovers' food till morrow deep midnight.
Lysander. I will, my Hermia. [*Exit* HERMIA.
Helena, adieu:
As you on him, Demetrius dote on you! [*Exit.*
Helena. How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight thither and back again. [*Exit.*

SCENE II. *Athens.* QUINCE'S *house.*

Enter QUINCE, *a carpenter,* SNUG, *a joiner,* BOTTOM, *a weaver,* FLUTE, *a bellows-mender,* SNOUT, *a tinker, and* STARVELING, *a tailor.*

Quince. Is all our company here?
Bottom. You were best to call them generally, man by man, according to the scrip.

219 companies = companions. 226 some = some people. 229 all but he, Note 6. 251 have his sight = have sight of him. 2 generally, Note 8.

Quince. Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess, on his wedding-day at night.

Bottom. First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

Quince. Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.

Bottom. A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

Quince. Answer as I call you. Nick Bottom, the weaver.

Bottom. Ready. Name what part I am for, and proceed.

Quince. You, Nick Bottom, are set down for Pyramus.

Bottom. What is Pyramus? a lover, or a tyrant?

Quince. A lover, that kills himself most gallant for love.

Bottom. That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest: yet my chief humour

Bottom. I could play Ercles rarely.
Act I, Scene II, line 31.

is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players. This is Ercles' vein, a tyrant's vein; a lover is more condoling.

Quince. Francis Flute, the bellows-mender.

Flute. Here, Peter Quince.

Quince. Flute, you must take Thisby on you.

Flute. What is Thisby? a wandering knight?

Quince. It is the lady that Pyramus must love.

Flute. Nay, faith, let not me play a woman; I have a beard coming.

Quince. That's all one: you shall play it in a mask, and you may speak as small as you will.

Bottom. An I may hide my face, let me play Thisby too, I'll speak in a monstrous little voice,

31 Ercles = Hercules, Note 9. 33 The raging rocks, etc., Note 10. 37 Phibbus, *i.e.*, Phœbus Apollo, the sun-god. 49 play a woman, Note 11. 53 An = if; originally, and, Note 5 (*b*) and (*d*).

'Thisne, Thisne'; 'Ah Pyramus, my lover dear! thy Thisby dear, and lady dear!'

Quince. No, no; you must play Pyramus: and, Flute, you Thisby.

Bottom. Well, proceed.

Quince. Robin Starveling, the tailor.

Starveling. Here, Peter Quince.

Quince. Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

Snout. Here, Peter Quince.

Quince. You, Pyramus' father: myself, Thisby's father. Snug, the joiner; you, the lion's part: and, I hope, here is a play fitted.

Snug. Have you the lion's part written? pray you, if it be, give it me, for I am slow of study.

Quince. You may do it extempore, for it is nothing but roaring.

Bottom. Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say, 'Let him roar again, let him roar again.'

Quince. An you should it too terribly, you would fright the duchess and the ladies, that they would shriek; and that were enough to hang us all.

All. That would hang us, every mother's son.

Bottom. I grant you, friends, if that you should

fright the ladies out of their wits, they would have no more discretion but to hang us: but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 't were any nightingale.

Quince. You can play no part but Pyramus; for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man: therefore you must needs play Pyramus.

Bottom. Well, I will undertake it. What beard were I best to play it in?

Quince. Why, what you will.

Bottom. I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

Quince. Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse, for if we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill

88 proper = good-looking. 95 discharge = perform.

of properties, such as our play wants. I pray you, fail me not.

Bottom. We will meet; and there we may rehearse most courageously. Take pains; be perfect: adieu.

Quince. At the duke's oak we meet.

Bottom. Enough; hold or cut bow-strings.

[*Exeunt.*

108 properties = articles used in presenting a play.
114 cut bow-strings, Note 12.

ACT II

SCENE I. *A wood near Athens.*

Enter, from opposite sides, a Fairy, *and* PUCK, *or* ROBIN GOODFELLOW.

Puck. How now, spirit! whither wander you?
Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moonës sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I 'll be gone:
Our queen and all her elves come here anon.
Puck. The king doth keep his revels here to-night:
Take heed the queen come not within his sight;

1 Puck, Note 13. 3 Thorough = through. 9 orbs = circles made by the dancing elves. 10 pensioners = gentlemen forming an honorary guard for a sovereign. 16 lob = lubber, clumsy fellow.

For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;
But she perforce withholds the lovéd boy,
Crowns him with flowers and makes him all her joy:
And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn-cups and hide them there.
Fairy. Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow: are not you he
That frights the maidens of the villagery;
Skim milk, and sometimes labour in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?
Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck:
Are not you he?

20 passing fell and wrath = very fierce and angry, Note 3.
30 square = quarrel. 33 shrewd = mischievous. 36 Skim, Note 6.

Puck. Thou speak'st aright;
I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal:
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab,
And when she drinks, against her lips I bob
And on her wither'd dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her and down topples she,
And 'tailor' cries, and falls into a cough;
And then the whole quire hold their hips and laugh,
And waxen in their mirth, and neeze, and swear
A merrier hour was never wasted there.
But, room, fairy! here comes Oberon.

Fairy. And here my mistress. Would that he were gone!

Enter, from one side, OBERON, *King of the Fairies, with his train; from the other,* TITANIA, *Queen of the Fairies, with hers.*

Oberon. Ill met by moonlight, proud Titania.

Titania. What, jealous Oberon! Fairies, skip hence:

48 a roasted crab, Note 14.
54 'tailor' cries, a slang phrase whose meaning is now lost.
56 waxen = increase. 56 neeze = sneeze.

I have forsworn his company.
Oberon. Tarry, rash wanton: am not I thy lord?
Titania. Then I must be thy lady: but I know
When thou hast stolen away from fairy land,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida.
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By pavéd fountain or by rushy brook,
Or in the beachéd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Oberon. Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my henchman.
Titania. Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votaress of my order:
And, in the spicéd Indian air, by night,
Full often hath she gossip'd by my side,
And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood,
Which she, with pretty and with swimming gait

63 wanton = a roving, frolicsome creature. 82 spring = beginning.
86 ringlets = fairy circles. 121 henchman = page.
123 votaress of my order, Note 15.

Would imitate, and sail upon the land,
To fetch me trifles, and return again,
As from a voyage, rich with merchandise.
But she, being mortal, did die ;
And for her sake do I rear up her boy,
And for her sake I will not part with him.
Oberon. How long within this wood intend you stay ?
Titania. Perchance till after Theseus' wedding-day.
If you will patiently dance in our round
And see our moonlight revels, go with us ;
If not, shun me, and I will spare your haunts.
Oberon. Give me that boy, and I will go with thee.
Titania. Not for thy fairy kingdom. Fairies, away !
We shall chide downright, if I longer stay.
[*Exit* TITANIA *with her train.*
Oberon. Well, go thy way : thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,

149 Since = when. 150 mermaid, Note 16.

To hear the sea-maid's music.
Puck. I remember.
Oberon. That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal thronéd by the west,
And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.
Puck. I 'll put a girdle round about the earth
In forty minutes. [*Exit.*

162 watery, because she controls the tides.
168 love-in-idleness = the pansy.

Oberon. And loosed his love-shaft smartly from his bow.
Act II, Scene I, line 159.

Oberon. Having once this juice,
I 'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love:
And ere I take this charm from off her sight,
As I can take it with another herb,
I 'll make her render up her page to me.
But who comes here? I am invisible;
And I will overhear their conference.

Enter DEMETRIUS, HELENA *following him.*

Demetrius. I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
Thou told'st me they were stolen unto this wood;
And here am I, and wode within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.
Helena. You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,
And I shall have no power to follow you.
Demetrius. Do I entice you? do I speak you fair?

192 wode = furious, insane, Note 5 (*a*).

Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?
Helena. And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you:
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love
Than to be uséd as you use your dog?
Demetrius. I 'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.
Helena. The wildest hath not such a heart as you.
Demetrius. I will not stay thy questions; let me go.
[*Exit* DEMETRIUS.
Helena. I 'll follow thee and make a heaven of hell,
To die upon the hand I love so well. [*Exit.*
Oberon. Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him and he shall seek thy love.

Re-enter PUCK.

Hast thou the flower there? Welcome, wanderer.
Puck. Ay, there it is.
Oberon. I pray thee, give it me.
I know a bank where the wild thyme blows,

209 worser, Note 4. 235 stay = wait for.

Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine;
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I 'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove:
A sweet Athenian lady is in love
With a disdainful youth; anoint his eyes:
But do it when the next thing he espies
May be the lady: thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

Puck. Fear not, my lord, your servant shall do so.

[*Exeunt.*

Scene II. *Another part of the wood.*

Enter Titania, *with her train.*

Titania. Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,

251 luscious, pronounced lush. 256 Weed = garment. 266 on = of, Note 5 (*c*). 1 a roundel = a dance in a circle. 3 cankers = canker-worms.

Some war with rere-mice for their leathern wings,
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

The Fairies sing.

You spotted snakes with double tongue,
  Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
  Come not near our fairy queen.
  Philomel, with melody
  Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
    Never harm,
    Nor spell nor charm,
  Come our lovely lady nigh;
  So, good night, with lullaby.

Weaving spiders, come not here;
  Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
  Worm nor snail, do no offence.
    Philomel, with melody, &c.

A Fairy. Hence, away! now all is well:
    One aloof stand sentinel.

[*Exeunt Fairies.* TITANIA *sleeps.*

4 rere-mice = bats. 13 Philomel = the nightingale.

Enter OBERON, *and squeezes the flower on* TITANIA'S *eyelids.*

Oberon. What thou seest when thou dost wake,
Do it for thy true love take,
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wakest, it is thy dear:
Wake when some vile thing is near.
[*Exit.*

Enter LYSANDER *and* HERMIA.

Lysander. Fair love, you faint with wandering in the wood;
And to speak troth, I have forgot our way:
We 'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

Hermia. Be it so, Lysander: find you out a bed;
For I upon this bank will rest my head.
So far be distant; and, good night, sweet friend: 60
Thy love ne'er alter till thy sweet life end!

Lysander. Amen, amen, to that fair prayer, say I;
And then end life when I end loyalty!
Here is my bed: sleep give thee all his rest!

Hermia. With half that wish the wisher's eyes be press'd! [*They sleep.* 65

Enter PUCK.

Puck. Through the forest have I gone,
But Athenian found I none,
On whose eyes I might approve
This flower's force in stirring love.
Night and silence.—Who is here?
Weeds of Athens he doth wear;
This is he, my master said,
Despised the Athenian maid;
And here the maiden, sleeping sound,
On the dank and dirty ground.
Pretty soul! she durst not lie
Near this lack-love, this kill-courtesy.
Churl, upon thy eyes I throw
All the power this charm doth owe.
When thou wakest, let love forbid
Sleep his seat on thy eyelid;
So awake when I am gone;
For I must now to Oberon. [*Exit.*

Enter DEMETRIUS *and* HELENA, *running.*

Helena. Stay, though thou kill me, sweet Demetrius.

Demetrius. I charge thee, hence, and do not haunt me thus.

Helena. O, wilt thou darkling leave me? do not so.

68 approve = test. 79 owe = own.
86 darkling = in the dark.

Lysander. Not Hermia but Helena I love.
Act II, Scene II, line 113.

Demetrius. Stay, on thy peril: I alone will go.
[*Exit.*

Helena. O, I am out of breath in this fond chase!
But who is here? Lysander! on the ground!
Dead? or asleep? I see no blood, no wound.
Lysander, if you live, good sir, awake.

Lysander. [*Awaking*] And run through fire I will for thy sweet sake.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

Helena. Do not say so. What though he love your Hermia?
Yet Hermia still loves you: then be content.

Lysander. Content with Hermia! No; I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?
The will of man is by his reason sway'd;
And reason says you are the worthier maid.

Helena. Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is 't not enough, is 't not enough, young man,
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth, you do,

In such disdainful manner me to woo.
But fare you well: perforce I must confess
I thought you lord of more true gentleness.
O, that a lady, of one man refused,
Should of another therefore be abused! [*Exit.*
Lysander. She sees not Hermia. Hermia, sleep thou there:
And never mayst thou come Lysander near!
And, all my powers, address your love and might
To honour Helen and to be her knight! [*Exit.*
Helena. [*Awaking*] Help me, Lysander, help me! do thy best
To pluck this crawling serpent from my breast!
Ay me, for pity! what a dream was here!
Lysander, look how I do quake with fear:
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey.
Lysander! what, removed? Lysander! lord!
What, out of hearing? gone? no sound, no word?
Alack, where are you? speak, an if you hear;
Speak, of all loves! I swoon almost with fear.
No? then I well perceive you are not nigh:
Either death or you I 'll find immediately. [*Exit.*

133 of = by. 154 of all loves = for love's sake.

ACT III

Scene I. *The wood.* Titania *lying asleep.*

Enter Quince, Snug, Bottom, Flute, Snout, *and* Starveling.

Bottom. Are we all met?

Quince. Pat, pat; and here 's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the duke.

Bottom. Peter Quince,—

Quince. What sayest thou, bully Bottom?

Bottom. There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

Snout. By 'r lakin, a parlous fear.

Starveling. I believe we must leave the killing out, when all is done.

Bottom. Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I Pyra-

14 By 'r lakin = by our ladykin, or little lady (the Virgin Mary).
14 parlous = perilous, great.

mus am not Pyramus, but Bottom the weaver: this will put them out of fear.

Quince. Well, we will have such a prologue; and it shall be written in eight and six.

Bottom. No, make it two more; let it be written in eight and eight.

Snout. Will not the ladies be afeard of the lion?

Starveling. I fear it, I promise you.

Bottom. Masters, you ought to consider with yourselves: to bring in—God shield us!—a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't.

Snout. Therefore another prologue must tell he is not a lion.

Bottom. Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,—'Ladies,'—or 'Fair ladies,—I would wish you,'—or 'I would request you,'—or 'I would entreat you,—not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no, I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

25 eight and six = alternating lines of eight and six syllables.

Quince. Well, it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

Snout. Doth the moon shine that night we play our play?

Bottom. A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

Quince. Yes, it doth shine that night.

Bottom. Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

Quince. Ay; or else one must come in with a bush of thorns and a lanthorn, and says he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby, says the story, did talk through the chink of a wall.

Snout. You can never bring in a wall. What say you, Bottom?

Bottom. Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

56 it doth shine that night, Note 17. 61 thorns, Note 18.

Quince. If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

Enter PUCK *behind.*

Puck. What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward! I 'll be an auditor;
An actor too perhaps, if I see cause.
Quince. Speak, Pyramus. Thisby, stand forth.
Bottom. Thisby, the flowers of odious savours sweet,—
Quince. Odours, odours.
Bottom.—odours savours sweet:
So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear. [*Exit.*
Puck. A stranger Pyramus than e'er played here. [*Exit.*
Flute. Must I speak now?
Quince. Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

81 toward = in preparation.

Flute. Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse that yet would never tire,
I 'll meet thee, Pyramus, at Ninny's tomb.

Quince. 'Ninus' tomb, man: why, you must not speak that yet; that you answer to Pyramus: you speak all your part at once; cues and all. Pyramus enter: your cue is past; it is, 'never tire.'

Flute. O,—As true as truest horse, that yet would never tire.

Re-enter Puck, *and* Bottom *with an ass's head.*

Bottom. If I were fair, Thisby, I were only thine.

Quince. O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

[*Exeunt* Quince, Snug, Flute, Snout, *and* Starveling.

Puck. I 'll follow you, I 'll lead you about a round,
Through bog, through bush, through brake, through brier:
Sometime a horse I 'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

[*Exit.*

Bottom. Why do they run away? this is a knavery of them to make me afeard.

Re-enter SNOUT.

Snout. O Bottom, thou art changed! what do I see on thee?

Bottom. What do you see? you see an ass-head of your own, do you? [*Exit* SNOUT.

Re-enter QUINCE.

Quince. Bless thee, Bottom! bless thee! thou art translated. [*Exit.*

Bottom. I see their knavery: this is to make an ass of me; to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid. [*Sings.*

The ousel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill,—

Titania. [*Awaking*] What angel wakes me from my flowery bed?

Bottom. [*Sings*]

The finch, the sparrow and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay;—

122 translated = transformed. 134 plain-song cuckoo: the cuckoo's song is usually a minor third repeated without variations.

for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry 'cuckoo' never so?

Titania. I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralléd to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

Bottom. Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.

Titania. Thou art as wise as thou art beautiful.

Bottom. Not so, neither: but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

Titania. Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate:
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I 'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on presséd flowers dost sleep:

150 gleek = jest, Note 5 (*a*).

And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!

Enter PEASEBLOSSOM, COBWEB, MOTH, *and* MUSTARDSEED, *all Fairies.*

Peaseblossom. Ready.
Cobweb. And I.
Moth. And I.
Mustardseed. And I.
All. Where shall we go?
Titania. Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.
Peaseblossom. Hail, mortal!
Cobweb. Hail!
Moth. Hail!
Mustardseed. Hail!
Bottom. I cry your worships mercy, heartily: I beseech your worship's name.

Cobweb. Cobweb.

Bottom. I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you. Your name, honest gentleman?

Peaseblossom. Peaseblossom.

Bottom. I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

Mustardseed. Mustardseed.

Bottom. Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred hath made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.

Titania. Come, wait upon him; lead him to my bower.

The moon methinks looks with a watery eye;
And when she weeps, weeps every little flower.
Tie up my love's tongue, bring him silently.

[*Exeunt.*

186 if I cut my finger: cobweb is used to stop the flow of blood.
191 Squash = an unripe pea-shell or peas-cod.

Scene II. *Another part of the wood.*

Enter Oberon.

Oberon. I wonder if Titania be awaked;
Then, what it was that next came in her eye,
Which she must dote on in extremity.

Enter Puck.

Here comes my messenger.
How now, mad spirit!
What night-rule now about this haunted grove?
Puck. My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and enter'd in a brake:
When I did him at this advantage take,
An ass's nole I fixéd on his head:
Anon his Thisbe must be answeréd,
And forth my mimic comes. When they him spy,
As wild geese that the creeping fowler eye,

3 in extremity = extremely. 5 night-rule = rough sport.
9 A crew of patches = fools, clowns; from the motley costume.
17 nole = noddle, head.

Puck. My mistress with a monster is in love.
Act III, Scene II, line 6.

Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky,
So, at his sight, away his fellows fly;
And, at our stamp, here o'er and o'er one falls;
He murder cries and help from Athens calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong;
For briers and thorns at their apparel snatch;
Some sleeves, some hats, from yielders all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.
Oberon. This falls out better than I could devise.
But hast thou yet latch'd the Athenian's eyes
With the love-juice, as I did bid thee do?
Puck. I took him sleeping,—that is finish'd too,—
And the Athenian woman by his side;
That, when he waked, of force she must be eyed.

Enter HERMIA *and* DEMETRIUS.

Oberon. Stand close: this is the same Athenian.

21 russet-pated; possibly this is an early misprint for *russet-patted*, *i.e.*, red-footed. The chough, or Cornish crow, is black, except its feet and beak, which are red. 21 sort = company. 36 latched = anointed.

Puck. This is the woman, but not this the man.
Demetrius. O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.
Hermia. Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.
The sun was not so true unto the day
As he to me: would he have stolen away
From sleeping Hermia?
It cannot be but thou hast murder'd him.
Ah, good Demetrius, wilt thou give him me?
Demetrius. I had rather give his carcass to my hounds.
Hermia. Out, dog! out, cur! thou drivest me past the bounds
Of maiden's patience. Hast thou slain him, then?
And hast thou kill'd him sleeping? O brave touch!
Could not a worm, an adder, do so much?
Demetrius. You spend your passion on a misprised mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

71 worm = serpent. 74 misprised = mistaken.

Hermia. I pray thee, tell me then that he is well.
Demetrius. An if I could, what should I get therefore?
Hermia. A privilege never to see me more.
And from thy hated presence part I so:
See me no more, whether he be dead or no. [*Exit.*
Demetrius. There is no following her in this fierce vein:
Here therefore for a while I will remain.
[*Lies down and sleeps.*
Oberon. What hast thou done? thou hast mistaken quite
And laid the love-juice on some true-love's sight:
Of thy misprision must perforce ensue
Some true love turn'd and not a false turn'd true.
About the wood go swifter than the wind,
And Helena of Athens look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that cost the fresh blood dear:
By some illusion see thou bring her here:
I 'll charm his eyes against she do appear.
Puck. I go, I go; look how I go,
Swifter than arrow from the Tartar's bow. [*Exit.*
Oberon. Flower of this purple dye,
Hit with Cupid's archery,

97 sighs of love, etc.; a reference to the superstition that every sigh consumes a drop of blood.

Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.
When thou wakest, if she be by,
Beg of her for remedy.

Re-enter PUCK.

Puck. Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

Oberon. Stand aside: the noise they make
Will cause Demetrius to awake.

Puck. Then will two at once woo one;
That must needs be sport alone;
And those things do best please me
That befal preposterously.

Enter LYSANDER *and* HELENA.

Lysander. Why should you think that I should woo in scorn?

Helena. You do advance your cunning more and more.
These vows are Hermia's: will you give her o'er?

113 a lover's fee, three kisses. 119 alone = matchless.

Your vows to her and me, put in two scales,
Will even weigh, and both as light as tales.
Lysander. I had no judgment when to her I swore.
Helena. Nor none, in my mind, now you give her o'er.
Lysander. Demetrius loves her, and he loves not you.
Demetrius. [*Awaking*] O Helen, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?
Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure congealéd white, high Taurus' snow,
Fann'd with the eastern wind, turns to a crow
When thou hold'st up thy hand: O, let me kiss
This princess of pure white, this seal of bliss!
Helena. O spite! O hell! I see you all are bent
To set against me for your merriment:
You both are rivals, and love Hermia;
And now both rivals, to mock Helena:
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision! none of noble sort
Would so offend a virgin and extort
A poor soul's patience, all to make you sport.
Lysander. You are unkind, Demetrius; be not so;

138 eyne = eyes, Note 5 (*b*).

For you love Hermia; this you know I know:
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part;
And yours of Helena to me bequeath,
Whom I do love and will do till my death.
Helena. Never did mockers waste more idle breath.
Demetrius. Lysander, keep thy Hermia; I will none:
If e'er I loved her, all that love is gone.
My heart to her but as guest-wise sojourn'd,
And now to Helen is it home return'd,
There to remain. Look, yonder is thy dear.

Re-enter HERMIA.

Hermia. Dark night, that from the eye his function takes,
The ear more quick of apprehension makes;
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why unkindly didst thou leave me so?
Lysander. Why should he stay, whom love doth press to go?
Hermia. What love could press Lysander from my side?
Lysander. Lysander's love, that would not let him bide,
Fair Helena, who more engilds the night

169 will none = will have none of her.

Than all yon fiery oes and eyes of light.
Why seek'st thou me? could not this make thee know,
The hate I bear thee made me leave thee so?
Hermia. You speak not as you think: it cannot be.
Helena. Lo, she is one of this confederacy!
Now I perceive they have conjoin'd all three
To fashion this false sport, in spite of me.
Injurious Hermia! most ungrateful maid!
Have you conspired, have you with these contrived
To bait me with this foul derision?
Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent.
When we have chid the hasty-footed time
For parting us,—O, is all forgot?
All school-days' friendship, childhood innocence?
We grew together,
Like to a double cherry, seeming parted,
But yet an union in partition;
Two lovely berries moulded on one stem.
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?
It is not friendly, 't is not maidenly:
Our sex, as well as I, may chide you for it,
Though I alone do feel the injury.

188 oes = circles, *i.e.*, the stars. 215 rent = rend.

Hermia. I am amazed at your passionate words.
I scorn you not: it seems that you scorn me.
Helena. Have you not set Lysander, as in scorn,
To follow me and praise my eyes and face?
And made your other love, Demetrius,
Who even but now did spurn me with his foot,
To call me goddess, nymph, divine and rare,
Precious, celestial? Wherefore speaks he this
To her he hates? and wherefore doth Lysander
Deny your love, so rich within his soul,
And tender me, forsooth, affection,
But by your setting on, by your consent?
What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.
Hermia. I understand not what you mean by this.
Helena. Ay, do, perséver, counterfeit sad looks,
Make mouths upon me when I turn my back;
Wink each at other; hold the sweet jest up:
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare ye well: 't is partly my own fault;
Which death or absence soon shall remedy.
Lysander. Stay, gentle Helena; hear my excuse:

237 perséver = persevere. 242 argument = subject of talk.

My love, my life, my soul, fair Helena!
Helena. O excellent!
Hermia. Sweet, do not scorn her so.
Demetrius. If she cannot entreat, I can compel.
Lysander. Thou canst compel no more than she entreat:
Thy threats have no more strength than her weak prayers.
Helen, I love thee; by my life, I do:
I swear by that which I will lose for thee,
To prove him false that says I love thee not.
Demetrius. I say I love thee more than he can do.
Lysander. If thou say so, withdraw, and prove it too.
Demetrius. Quick, come!
Hermia. Lysander, whereto tends all this?
Lysander. Away, you Ethiope!
Hermia. No, no; he 'll—
Demetrius. Seem to break loose! take on as you would follow,
But yet come not! you are a tame man, go!
Lysander. Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!
Hermia. Why are you grown so rude? what change is this?

248 she, *i.e.*, Hermia. 257 you Ethiope; Hermia is of dark complexion and short: Helena, fair and tall.

Sweet love,—

Lysander. Thy love! out, tawny Tartar, out!
Out, loathéd medicine! hated potion, hence!

Hermia. Do you not jest?

Helena. Yes, sooth; and so do you.

Lysander. Demetrius, I will keep my word with thee.

Demetrius. I would I had your bond, for I perceive
A weak bond holds you: I 'll not trust your word.

Lysander. What, should I hurt her, strike her, kill her dead?
Although I hate her, I 'll not harm her so.

Hermia. What, can you do me greater harm than hate?
Hate me! wherefore? O me! what news, my love!
Am not I Hermia? are not you Lysander?
I am as fair now as I was erewhile.
Since night you loved me; yet since night you left me:
Why, then you left me—O, the gods forbid!—
In earnest, shall I say?

Lysander. Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 't is no jest
That I do hate thee and love Helena.

275 night = nightfall.

Hermia. O me! you juggler! you canker-blossom!
You thief of love! what, have you come by night
And stolen my love's heart from him?
Helena. Fine, i' faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!
Hermia. Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.
Helena. I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst:
I have no gift at all in shrewishness;
I am a right maid for my cowardice:
Let her not strike me. You perhaps may think,

282 canker-blossom = a scentless rose; therefore, a pretender.
300 curst = spiteful, snarling. 302 right = real, genuine.

Because she is something lower than myself,
That I can match her.
Hermia. Lower! hark, again.
Helena. Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He follow'd you; for love I follow'd him;
But he hath chid me hence and threaten'd me
To strike me, spurn me, nay, to kill me too:
And now, so you will let me quiet go,
To Athens will I bear my folly back
And follow you no further: let me go:
You see how simple and how fond I am.
Hermia. Why, get you gone: who is 't that hinders you?
Helena. A foolish heart, that I leave here behind.
Hermia. What, with Lysander?
Helena. With Demetrius.
Lysander. Be not afraid; she shall not harm thee, Helena.
Demetrius. No, sir, she shall not, though you take her part.
Helena. O, when she 's angry, she is keen and shrewd!

310 stealth = stealing, going secretly.

She was a vixen when she went to school;
And though she be but little, she is fierce.
Hermia. 'Little' again! nothing but 'low' and 'little'!
Why will you suffer her to flout me thus?
Let me come to her.
Lysander. Get you gone, you dwarf;
You minimus, of hindering knot-grass made;
You bead, you acorn.
Demetrius. You are too officious
On her behalf that scorns your services.
Let her alone: speak not of Helena;
Take not her part; for, if thou dost intend
Never so little show of love to her,
Thou shalt aby it.
Lysander. Now she holds me not;
Now follow, if thou darest, to try whose right,
Of thine or mine, is most in Helena.
Demetrius. Follow! nay, I 'll go with thee, cheek by jole.

[*Exeunt* LYSANDER *and* DEMETRIUS.

Hermia. You, mistress, all this coil is 'long of you:
Nay, go not back.
Helena. I will not trust you, I,

329 minimus = tiny creature. 329 knot-grass was supposed to have the power of hindering growth of children or animals. 335 aby = abide, suffer for. 338 jole = jowl, cheek: proverbial phrase. 339 coil = disturbance.

Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer though, to run away. [*Exit.*
Hermia. I am amazed, and know not what to say.
[*Exit.*
Oberon. This is thy negligence: still thou mistakest,
Or else committ'st thy knaveries wilfully.
Puck. Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise,
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort
As this their jangling I esteem a sport.
Oberon. Thou see'st these lovers seek a place to fight:
Hie therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another's way.
Like to Lysander sometime frame thy tongue,
Then stir Demetrius up with bitter wrong;
And sometime rail thou like Demetrius;
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep

352 sort = happen. 357 Acheron, a river in Hades.

With leaden legs and batty wings doth creep :
Then crush this herb into Lysander's eye ;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision,
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I 'll to my queen and beg her Indian boy :
And then I will her charméd eye release
From monster's view, and all things shall be peace.
Puck. My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger ;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards : damnéd spirits all,
That in crossways and floods have burial,
Already to their wormy beds are gone ;
For fear lest day should look their shames upon,
They wilfully themselves exile from light
And must for aye consort with black-brow'd night.
Oberon. But we are spirits of another sort :

380 Aurora's harbinger, the morning star.
383 in crossways . . . have burial, Note 19.

I with the morning's love have oft made sport,
And, like a forester, the groves may tread,
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste; make no delay:
We may effect this business yet ere day. [*Exit.*

Puck. Up and down, up and down,
I will lead them up and down:
I am fear'd in field and town:
Goblin, lead them up and down.

Here comes one.

Re-enter LYSANDER.

Lysander. Where art thou, proud Demetrius? speak thou now.

Puck. Here, villain; drawn and ready. Where art thou?

Lysander. I will be with thee straight.

Puck. Follow me, then,
To plainer ground. [*Exit* LYSANDER, *as following the voice.*

Re-enter DEMETRIUS.

Demetrius. Lysander! speak again:
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy head?

Puck. Thou coward, art thou bragging to the stars,

389 the morning's love, Cephalus, lover of Aurora.

Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant; come, thou child;
I 'll whip thee with a rod: he is defiled
That draws a sword on thee.
Demetrius. Yea, art thou there?
Puck. Follow my voice: we 'll try no manhood here. [*Exeunt.*

Re-enter LYSANDER.

Lysander. He goes before me and still dares me on:
When I come where he calls, then he is gone.
The villain is much lighter-heel'd than I:
I follow'd fast, but faster he did fly;
That fallen am I in dark uneven way,
And here will rest me. [*Lies down.*] Come, thou gentle day!
For if but once thou show me thy grey light,
I 'll find Demetrius and revenge this spite. [*Sleeps.*

Re-enter PUCK *and* DEMETRIUS.

Puck. Ho, ho, ho! Coward, why comest thou not?
Demetrius. Abide me, if thou darest; for well I wot
Thou runn'st before me, shifting every place,
And darest not stand, nor look me in the face.
Where art thou now?
Puck. Come hither: I am here.

Demetrius. Nay, then, thou mock'st me. Thou
shalt buy this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited.

[*Lies down and sleeps.*

Re-enter HELENA.

Helena. O weary night, O long and tedious night,
Abate thy hours! Shine comforts from the east,
That I may back to Athens by daylight,
From these that my poor company detest:
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.

[*Lies down and sleeps.*

Puck. Yet but three? Come one more;
Two of both kinds makes up four.
Here she comes, curst and sad:
Cupid is a knavish lad,
Thus to make poor females mad.

Re-enter HERMIA.

Hermia. Never so weary, never so in woe,
Bedabbled with the dew and torn
with briers,
I can no further crawl, no further go:
My legs can keep no pace with my
desires.

Here will I rest me till the break of day.
Heavens shield Lysander, if they mean
a fray! [*Lies down and sleeps.*

Puck. On the ground
Sleep sound:
I 'll apply
To your eye,
Gentle lover, remedy.
[*Squeezing the juice on* LYSANDER'S *eyes.*
When thou wakest,
Thou takest
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again, and all shall
be well. [*Exit.*

ACT IV

SCENE I. *The same.* LYSANDER, DEMETRIUS, HELENA, *and* HERMIA *lying asleep.*

Enter TITANIA *and* BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, *and other Fairies attending;* OBERON *behind unseen.*

Titania. Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

Bottom. Where 's Peaseblossom ?

Peaseblossom. Ready.

Bottom. Scratch my head, Peaseblossom. Where 's Mounsieur Cobweb ?

Cobweb. Ready.

Bottom. Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle; and, good mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not; I would be loth to have you overflown with a honey-bag, signior. Where 's Mounsieur Mustardseed ?

2 coy = caress.

Mustardseed. Ready.

Bottom. Give me your neaf, Mounsieur Mustard-seed. Pray you, leave your courtesy, good mounsieur.

Mustardseed. What 's your will ?

Bottom. Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur ; for methinks I am marvellous hairy about the face ; and I am such a tender ass, if my hair do but tickle me, I must scratch.

Titania. What, wilt thou hear some music, my sweet love ?

Bottom. I have a reasonable good ear in music. Let 's have the tongs and the bones.

Titania. Or say, sweet love, what thou desirest to eat.

Bottom. Truly, a peck of provender : I could munch your good dry oats. Methinks I have a great desire to a bottle of hay : good hay, sweet hay, hath no fellow.

Titania. I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

Bottom. I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me : I have an exposition of sleep come upon me.

20 neaf = fist. 21 leave your courtesy = stop bowing and scraping.
25 Cavalery Cobweb, a mistake for Peaseblossom.
35 bottle = package or bundle.

Titania. Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be all ways away.
[*Exeunt Fairies.*
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee! [*They sleep.*

Enter PUCK.

Oberon. [*Advancing*] Welcome, good Robin. See'st thou this sweet sight?
Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I did upbraid her and fall out with her;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;
And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flowerets' eyes
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her
And she in mild terms begg'd my patience,
I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.

And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformèd scalp
From off the head of this Athenian swain;
That, he awaking when the other do,
May all to Athens back again repair
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the fairy queen.
Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.
Titania. My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.
Oberon. Their lies your love.
Titania. How came these things to pass?
O, how mine eyes do loathe his visage now!
Oberon. Silence awhile. Robin, take off this head.
Titania, music call.
Titania. Music, ho! music, such as charmeth sleep! [*Music, still.*
Puck. Now, when thou wakest, with thine own fool's eyes peep.
Oberon. Sound, music! Come, my queen, take hands with me,

And rock the ground whereon these sleepers be.

Now thou and I are new in amity
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly
And bless it to all fair prosperity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

Puck. Fairy king, attend, and mark:
I do hear the morning lark.

Oberon. Then, my queen, in silence sad,
Trip we after nightës shade:
We the globe can compass soon,
Swifter than the wandering moon.

Titania. Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.

[*Exeunt. Horns winded within.*

Enter THESEUS, HIPPOLYTA, EGEUS, *and train.*

Theseus. Go, one of you, find out the forester;
My love shall hear the music of my hounds.

[*Exit an Attendant.*

We will, fair queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.
My hounds are bred out of the Spartan kind,

Theseus. But, soft! what nymphs are these?
Go, bid the huntsmen wake them with their horns.
Act IV, Scene I, lines 131 and 142.

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So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew-lapp'd like Thessalian bulls;
Slow in pursuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never holla'd to, nor cheer'd with horn,
In Crete, in Sparta, nor in Thessaly:
Judge when you hear. But, soft! what nymphs are these?
Egeus. My lord, this is my daughter here asleep;
And this, Lysander; this Demetrius is;
This Helena, old Nedar's Helena:
I wonder of their being here together.
Theseus. Go, bid the huntsmen wake them with their horns.

[*Horns and shout within.* LYSANDER, DEMETRIUS, HELENA, *and* HERMIA *wake and start up.*

Good morrow, friends. Saint Valentine is past:
Begin these wood-birds but to couple now?
Lysander. Pardon, my lord.
Theseus. I pray you all, stand up.
I know you two are rival enemies:
How comes this gentle concord in the world?
Lysander. My lord, I shall reply amazedly,
Half sleep, half waking: now I do bethink me,

124 So flewed, so sanded = having such chaps and such a sandy color.
127 matched . . . like bells, Note 20.

I came with Hermia hither: our intent
Was to be gone from Athens, where we might
Without the peril of the Athenian law.
Egeus. Enough, enough, my lord: you have enough:
I beg the law, the law, upon his head.
They would have stolen away; they would, Demetrius,
Thereby to have defeated you and me.
Demetrius. My lord, fair Helen told me of their stealth,
Of this their purpose hither to this wood;
And I in fury hither follow'd them,
Fair Helena in fancy following me.
But, my good lord, I wot not by what power,—
But by some power it is,—my love to Hermia,
Melted as the snow, seems to me now
As the remembrance of an idle gawd
Which in my childhood I did dote upon;
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betroth'd ere I saw Hermia:
But, like a sickness, did I loathe this food;
But, as in health, come to my natural taste,

157 we might without = we might go beyond, etc.
171 gawd = plaything.

Bottom. I have had a most rare vision.
Act IV, Scene I, line 209.

Now I do wish it, love it, long for it,
And will for evermore be true to it.
Theseus. Fair lovers, you are fortunately met.
Egeus, I will overbear your will;
For in the temple, by and by, with us
These couples shall eternally be knit.
Away with us to Athens; three and three,
We 'll hold a feast in great solemnity.
Come, Hippolyta. [*Exeunt.*

Bottom. [*Awaking*] When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God 's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was—there is no man can tell what. Methought I was,—and methought I had,—but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called

211 go about = undertake. 214 patched fool. See footnote, p. 38.

Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death. [*Exit.*

SCENE II. *Athens.* QUINCE'S *house.*

Enter QUINCE, FLUTE, SNOUT, *and* STARVELING.

Quince. Have you sent to Bottom's house? is he come home yet?

Starveling. He cannot be heard of. Out of doubt he is transported.

Flute. If he come not, then the play is marred: it goes not forward, doth it?

Quince. It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

Flute. No, he hath simply the best wit of any handicraft man in Athens.

Quince. Yea, and the best person too.

Enter SNUG.

Snug. Masters, the duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

Flute. O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have 'scaped sixpence a day: an the duke had not

4 transported = transformed, enchanted.

given him sixpence a day for playing Pyramus, I 'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing.

Enter BOTTOM.

Bottom. Where are these lads? where are these hearts?

Quince. Bottom! O most courageous day! O most happy hour!

Bottom. Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you every thing, right as it fell out.

Quince. Let us hear, sweet Bottom.

Bottom. Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away! [*Exeunt.*

36 your beards, *i.e.*, false beards.

ACT V

Scene I. *Athens. The palace of* Theseus.

Enter Theseus, Hippolyta, Philostrate, *Master of the Revels to Theseus,* Lords, *and* Attendants.

Hippolyta. 'T is strange, my Theseus, that these lovers speak of.

Theseus. More strange than true: I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.

11 Helen's beauty . . . Egypt. Helen of Troy was reputed to have been a blonde; Elizabethan writers praised fair beauties in order to flatter the queen.

Here come the lovers, full of joy and mirth.

Enter LYSANDER, DEMETRIUS, HERMIA, *and* HELENA.

Joy, gentle friends! joy and fresh days of love
Accompany your hearts!

Lysander. More than to us
Wait in your royal walks.

Theseus. Come now; what masques, what dances shall we have,
Where is our usual manager of mirth?
What revels are in hand? Is there no play?
Call Philostrate.

Philostrate. Here, mighty Theseus.

Theseus. Say, what abridgement have you for this evening?
What masque? what music? How shall we beguile
The lazy time, if not with some delight?

Philostrate. There is a brief how many sports are ripe:
Make choice of which your highness will see first.

[*Giving a paper.*

Theseus. [*Reads*] 'The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.'
We 'll none of that: that have I told my love,
In glory of my kinsman Hercules.

32 masque = a dramatic performance. 39 abridgement = a short play.

[*Reads*] 'The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.'
That is an old device; and it was play'd
When I from Thebes came last a conqueror.
[*Reads*] 'The thrice three Muses mourning for the death
Of Learning, late deceased in beggary.'
That is some satire, keen and critical,
Not sorting with a nuptial ceremony.
[*Reads*] 'A tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth.'
Merry and tragical! tedious and brief!
That is, hot ice and wondrous strange snow.
How shall we find the concord of this discord?
Philostrate. A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play
There is not one word apt, one player fitted:
And tragical, my noble lord, it is;
For Pyramus therein doth kill himself.
Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.
Theseus. What are they that do play it?

48 the tipsy Bacchanals, Note 21.

Philostrate. Hard-handed men that work in Athens here,
Which never labour'd in their minds till now,
And now have toil'd their unbreathed memories
With this same play, against your nuptial.
Theseus. And we will hear it.
Philostrate. No, my noble lord;
It is not for you: I have heard it over,
And it is nothing, nothing in the world;
Unless you can find sport in their intents,
Extremely stretch'd and conn'd with cruel pain,
To do you service.
Theseus. I will hear that play;
For never anything can be amiss,
When simpleness and duty tender it.
Go, bring them in: and take your places, ladies.
[*Exit* PHILOSTRATE.
Hippolyta. I love not to see wretchedness o'ercharged
And duty in his service perishing.
Theseus. Why, gentle sweet, you shall see no such thing.
Hippolyta. He says they can do nothing in this kind.
Theseus. The kinder we, to give them thanks for nothing.

74 unbreathed = unpracticed.

Our sport shall be to take what they mistake.

Re-enter PHILOSTRATE.

Philostrate. So please your grace, the Prologue is address'd.

Theseus. Let him approach. [*Flourish of trumpets.*

Enter QUINCE *for the* Prologue.

Prologue. If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite.
We do not come as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand; and by their show
You shall know all that you are like to know.

Theseus. This fellow doth not stand upon points.

Lysander. He hath rid his prologue like a rough colt; he knows not the stop. A good moral, my lord: it is not enough to speak, but to speak true.

Enter PYRAMUS *and* THISBE, WALL, MOONSHINE, *and* LION.

Prologue. Gentles, perchance you wonder at this show;
But wonder on, till truth make all things plain.

106 addressed = ready.

Prologue. This man, with lanthorn, dog, and bush of thorn,
Presenteth Moonshine.

Act V, Scene I, line 136.

This man is Pyramus, if you would know;
  This beauteous lady Thisby is certain.
This man, with lime and rough-cast, doth present
  Wall, that vile Wall which did these lovers sunder;
And through Wall's chink, poor souls, they are content
  To whisper. At the which let no man wonder.
This man, with lanthorn, dog, and bush of thorn,
  Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn
  To meet at Ninus' tomb, there, there to woo.
This grisly beast, which Lion hight by name,
The trusty Thisby, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her mantle she did fall,
  Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
  And finds his trusty Thisby's mantle slain:
Whereat, with blade, with bloody blameful blade,
  He bravely broach'd his boiling bloody breast;
And Thisby, tarrying in mulberry shade,
  His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

[*Exeunt* PROLOGUE, PYRAMUS, THISBE, LION, *and* MOONSHINE.

140 hight = is called.

Theseus. I wonder if the lion be to speak.
Demetrius. No wonder, my lord: one lion may, when many asses do.
Wall. In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall, as I would have you think,
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisby,
Did whisper often very secretly.
This loam, this rough-cast and this stone doth show
That I am that same wall; the truth is so:
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.
Theseus. Would you desire lime and hair to speak better?
Demetrius. It is the wittiest partition that ever I heard discourse, my lord.

Re-enter PYRAMUS.

Theseus. Pyramus draws near the wall: silence!
Pyramus. O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!

Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne! [WALL *holds up his fingers.*
Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss!
Cursed be thy stones for thus deceiving me!

Theseus. The wall, methinks, being sensible, should curse again.

Pyramus. No, in truth, sir, he should not. 'Deceiving me' is Thisby's cue: she is to enter now, and I am to spy her through the wall. You shall see, it will fall pat as I told you. Yonder she comes.

Re-enter THISBE.

Thisbe. O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

Pyramus. I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face.
Thisby!

Thisbe. My love thou art, my love I think.

Pyramus. Think what thou wilt, I am thy lover's grace;

183 being sensible = having senses, able to feel, alive.

And, like Limander, am I trusty still.

Thisbe. And I like Helen, till the Fates me kill.

Pyramus. Not Shafalus to Procrus was so true.

Thisbe. As Shafalus to Procrus, I to you.

Pyramus. O, kiss me through the hole of this vile wall!

Thisbe. I kiss the wall's hole, not your lips at all.

Pyramus. Wilt thou at Ninny's tomb meet me straightway?

Thisbe. 'Tide life, 'tide death, I come without delay. [*Exeunt* Pyramus *and* Thisbe.

Wall. Thus have I, Wall, my part dischargéd so;

And, being done, thus Wall away doth go. [*Exit.*

Hippolyta. This is the silliest stuff that ever I heard.

Theseus. Here come two noble beasts in, a man and a lion.

Re-enter Lion *and* Moonshine.

Lion. You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,

200 Shafalus to Procrus, Note 22.

205 'Tide life = betide, happen; *i.e.*, let whatever will happen.

May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 't were pity on my life.
Moonshine. This lanthorn doth the hornéd moon present:
Myself the man i' the moon do seem to be.
Theseus. This is the greatest error of all the rest: the man should be put into the lanthorn. How is it else the man i' the moon?
Demetrius. He dares not come there for the candle; for, you see, it is already in snuff.
Hippolyta. I am aweary of this moon: would he would change!
Theseus. It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.
Lysander. Proceed, Moon.
Moonshine. All that I have to say, is, to tell you that the lanthorn is the moon; I, the man in the moon; this thorn-bush, my thorn-bush; and this dog, my dog.

227 lion-fell . . . dam = a lion-skin and not a lioness. 254 in snuff; a candle "in snuff" is smoking disagreeably because it needs to have the charred wick cut; to be "in snuff" was a slang phrase meaning to be angry.

Demetrius. Why, all these should be in the lan- thorn ; for all these are in the moon. But, silence ! here comes Thisbe.

Re-enter THISBE.

Thisbe. This is old Ninny's tomb. Where is my love ?

Lion. [*Roaring*] Oh— [THISBE *runs off.*

Demetrius. Well roared, Lion.

Theseus. Well run, Thisbe.

Hippolyta. Well shone, Moon. Truly, the moon shines with a good grace.

[*The* LION *shakes* THISBE'S *mantle, and exit.*

Theseus. Well moused, Lion.

Lysander. And so the lion vanished.

Demetrius. And then came Pyramus.

Re-enter PYRAMUS.

Pyramus. Sweet Moon, I thank thee for thy sunny beams ;
I thank thee, Moon, for shining now so bright ;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.
But stay, O spite !
But mark, poor knight,
What dreadful dole is here !
Eyes, do you see ?
How can it be ?
O dainty duck ! O dear !

Thy mantle good,
What, stain'd with blood!
Approach, ye Furies fell!
O Fates, come, come,
Cut thread and thrum;
Quail, crush, conclude, and quell!

Theseus. This passion, and the death of a dear friend, would go near to make a man look sad.

Hippolyta. Beshrew my heart, but I pity the man.

Pyramus. O wherefore, Nature, didst thou lions frame?
Since lion vile hath here deflower'd my dear:
Which is—no, no—which was the fairest dame
That lived, that loved, that liked, that look'd with cheer.
Come, tears, confound;
Out, sword, and wound
The pap of Pyramus;
Ay, that left pap,
Where heart doth hop: [*Stabs himself.*
Thus die I, thus, thus, thus.
Now am I dead,
Now am I fled;
My soul is in the sky:
Tongue, lose thy light;

291 thrum = coarse yarn. One of the Fates cuts the thread of life.
297 deflowered = ruined, destroyed.

Moon, take thy flight: [*Exit* MOONSHINE.
Now die, die, die, die, die. [*Dies.*

Demetrius. No die, but an ace, for him; for he is but one.

Lysander. Less than an ace, man; for he is dead: he is nothing.

Theseus. With the help of a surgeon he might yet recover, and prove an ass.

Hippolyta. How chance Moonshine is gone before Thisbe comes back and finds her lover?

Theseus. She will find him by starlight. Here she comes; and her passion ends the play.

Re-enter THISBE.

Hippolyta. Methinks she should not use a long one for such a Pyramus: I hope she will be brief.

Demetrius. A mote will turn the balance, which Pyramus, which Thisbe, is the better; he for a man, God warrant us; she for a woman, God bless us.

Lysander. She has spied him already with those sweet eyes.

Thisbe. Asleep, my love?
What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.

These lily lips
This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers, make moan:
His eyes were green as leeks.
O Sisters three,
Come, come to me,
With hands as pale as milk;
Lay them in gore,
Since you have shore
With shears his thread of silk.
Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:
[*Stabs herself.*
And, farewell, friends;
Thus Thisby ends:
Adieu, adieu, adieu. [*Dies.*

Theseus. Moonshine and Lion are left to bury the dead.

Demetrius. Ay, and Wall too.

Bottom. [*Starting up*] No, I assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

360 Bergomask dance, a rude dance in imitation of Italian peasants.

Theseus. No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there need none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But, come, your Bergomask: let your epilogue alone. [*A dance.*
The iron tongue of midnight hath told twelve:
'T is almost fairy time.
I fear we shall out-sleep the coming morn
As much as we this night have overwatch'd.
A fortnight hold we this solemnity.
In nightly revels and new jollity. [*Exeunt.*

Enter Puck.

Puck. Now the hungry lion roars,
And the wolf behowls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:

And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

Enter OBERON *and* TITANIA *with their train.*

Oberon. Through the house give glimmering light,
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly.

Titania. First, rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

[*Song and dance.*

Oberon. Now, until the break of day,
Through this house each fairy stray.
And each several chamber bless,
Through this palace, with sweet peace;
And the owner of it blest

391 Hecate, the goddess Diana on the earth, Phœbe in the sky, and Hecate in the lower world.

Ever shall in safety rest.
Trip away; make no stay;
Meet me all by break of day.
[*Exeunt* OBERON, TITANIA, *and train.*

Puck. If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearnéd luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends. [*Exit.*

440 the serpent's tongue = being hissed by the audience. 444 your hands = applause.

NOTES

Note 1. At the time the Shakespearean plays were composed, the English language was in a transitional state. Its syntax generally was that of its parent Anglo-Saxon, modified in details by the influence of Latin and Norman-French. This grafting of Latin usages upon Anglo-Saxon or Early English, added to the confusion incident to the dropping of old inflections, justified Elizabethan authors in exercising a freedom of invention which could not have been granted at any subsequent date. Consequently they experimented in new words and combinations, some of which are now firmly fixed in the language, so that they do not appear strange to us, others are found only in poetry, while still others failed to survive except as they appear in the literature of that date. This bold handling of the language was due to "a spirit which preferred clearness and vigor of expression to logical symmetry." Certain irregularities which occur in the present play would require special study; but in the main, the old or transient forms used may be grouped under a few general headings.

Note 2. Ellipsis, that is, the omission of letters or words for the sake of brevity, generally when the meaning can be easily followed: *thou shalt not* (go) *from this grove.* II, 1, 146.

Note 3. The use of one part of speech for another: *she hath made* compare *between our statures.* III, 2, 290.
(*a*) Under this head may be classed the use of an intransitive verb transitively: *she* lingers *my desires.* I, 1, 4.

Note 4. Doubling for emphasis: *for the* more better *assurance.* III, 1, 21.

Note 5. (*a*) Obsolete words: *Give me your* neaf. IV, 1, 20.
(*b*) Obsolete forms: *All the power this charm doth* owe. II, 2, 79.
(*c*) Obsolete constructions: *I shall desire* you of more acquaintance. III, 1, 185.
(*d*) Obsolete meanings: *I am a* right *maid for my cowardice.* III, 2, 302.
(*e*) Obsolete pronunciation and spelling: *ay, do,* perséver, *counterfeit sad looks.* III, 2, 237.

Note 6. Ungrammatical constructions, due to lack of care on the part of the writer: *what all* but he *do know.* I, 1, 229.

Note 7. P. 1. Theseus was one of the demi-gods of Greek mythology, and a kinsman of Hercules. In one of his adventures he took prisoner the queen of the Amazons, called in some accounts, Antiopa, in others, Hippolyta. Shakespeare followed earlier English writers in giving him the title of "duke," which, except in its Latin sense of *leader*, would be inappropriate for a Greek hero. However, the poet was not careful to avoid anachronisms. His Theseus and Hippolyta are practically a knight and lady of Shakespeare's own times.

Note 8. Pp. 9, 11, 12, 13. Shakespeare's peasant characters are made

to use long words without understanding them; as Bottom says *generally* for *specifically*, *defect* for *effect*, etc. They use proverbs frequently and proverbial phrases; as "to tear a cat," "every mother's son," "see in a summer's day," "when all is done," etc.

Note 9. P. 11. *Ercles* is Bottom's version of *Hercules*, the hero of a popular play of Shakespeare's time.
To tear a cat was a common phrase, evidently meaning violent action on the stage.
To make all split was probably a nautical expression, descriptive of a storm at sea.
Make and mar below is Bottom's blunder for *make or mar*, a proverbial phrase of the time.

Note 10. P. 11. *The raging rocks*, etc. These lines are thought to be a burlesque of some play; they are in the style that was much in vogue just before Shakespeare's time. The writers of the latter half of the sixteenth century filled their pages with high-flown phrases intended to attract by sound rather than sense. Alliteration was constantly employed; antithesis, metaphor, and every possible play upon words were heaped up in extravagant excess very distasteful to modern readers. Shakespeare uses the same aids gracefully and appropriately; and he knows how to ridicule their abuse; as in the present instance, and in V, 1, 147–8, 279–80, and 292.

Note 11. P. 11. Women actors began to be seen regularly on the English stage about fifty years after Shakespeare's death. Previous to that all female parts were taken by men, or boys whose voices had not changed.

Note 12. P. 14. *Hold or cut bow strings.* This seems to be a bit of slang borrowed from archery; probably its meaning is "Hold to your agreement or you 'll come to grief."

Note 13. P. 15. Puck is the mischief-loving sprite, who is known by various names: Robin Goodfellow, Hobgoblin, Hobthrust, the "lob of spirits," Lob-lie-by-the-Fire, etc. "He is a fawn-faced, shock-pated little fellow, a very Shetlander among the gossamer-winged, dainty-limbed shapes around him," belonging, perhaps, rather to the brownies or gnomes than to the fairies. In the form of Will-o'-the-Wisp he "misleads night wanderers"; he causes nightmare; he steals the cream from the milk, knocks down the pans and dishes with a great clatter in the middle of the night, pinches lazy maids who do not keep their kitchens clean, and plays many such merry tricks. On the other hand, he will help those who are neat and industrious: while they sleep he does their work, threshes the grain, grinds the malt and mustard, sweeps the house, and sometimes leaves money in the maids' shoes; for which services he considers himself rewarded with the bowl of bread and milk that has been left for him, and lies down before the fire till early dawn.

Note 14. P. 17. Imagine a group of old women sitting around an open fire, telling stories, and having a late supper of "lamb's wool,"

that is, a bowl of ale to which has been added sugar, nutmeg, a piece of toast, and a roasted crab-apple.

Note 15. P. 18. Titania is represented as having a connection with the moon, or moon-goddess, Diana, Phœbe, Hecate, or Cynthia, as she is variously called. The mother of the changeling Indian prince was also of the same "order," a secret society, as it were, devoted to the worship of Diana.

Note 16. P. 19. When Queen Elizabeth, the "fair vestal thronéd by the west," was entertained by the Earl of Leicester at Kenilworth castle in 1575, there was a pageant, or magnificent show, in which were a mermaid on a dolphin and fireworks, quite as Shakespeare describes them. Possibly the boy Shakespeare went with his father to see the festivities, as Kenilworth was but fifteen miles from Stratford. It was at this time that the Earl wooed the queen; but Cupid's "fiery shaft" missed its mark and the "imperial votaress" (Elizabeth, represented as having vowed celibacy on Diana's altar) "passed on, in maiden meditation, fancy-free." This passage is probably the most beautiful and delicate compliment ever penned in honor of the Virgin Queen.

Note 17. P. 31. There is a discrepancy about the time in this play which must be referred to carelessness on the part of the writer. Not only is the reader left in doubt as to whether the title bears any relation to the time of the action, but the references to time in the play itself are still more confusing. In I, 1, 2, Theseus says that four days will bring in the new moon and his wedding day; the lovers, in I, 1, 164, and the mechanics, in I, 2, 103, agree to meet in the wood "to-morrow night"; and yet the day which breaks in IV, 1, 98, the third day in the play, proves to be the wedding day. Moreover, if the new moon were to appear on the wedding day, there would be no moonlight on the preceding night (II, 1, 60, and III, 1, 203), nor would the moon give light in the state chamber (III, 1, 56 and 59).

It is to be noted that Shakespeare was so rapid and voluminous a writer that he was frequently guilty of inconsistencies of this sort.

Note 18. P. 31. Many nations have legends about the Man in the Moon. English traditions vary; some say that he is the man mentioned in Numbers xv. 32–36, who was stoned to death for gathering sticks on the Sabbath day; some, that he is Cain with his dog and thorn-bush. Some stories omit the dog and others the lantern, but all seem to imply that his presence in the moon is a punishment for his sins.

Note 19. P. 53. The ghosts of suicides, whose bodies either had been lost in the water, or were buried, according to the laws of those days, where two roads crossed, were supposed to wander a hundred years, because they had been denied Christian burial.

Note 20. P. 63. In Elizabeth's time the cry or barking of hounds was made a study. The owner of a pack of hounds would manage to have a certain number of deep-voiced dogs, others of medium-

toned voice, and still a third set with high ringing tones. This combination was considered musical and very desirable.

Note 21. P. 70. Orpheus, the son of Apollo, was a famous singer. After he lost his wife, Eurydice, he mourned so long that the maidens of Thrace resented it; and during the feast of Bacchus, while they were excited by wine, they attacked and killed him.

Note 22. P. 76. *Limander* and *Helen* are blunders for Leander and Hero, a famous pair of lovers. Leander swam the Hellespont nightly to visit Hero, who held a torch to guide him. At last, on a stormy night he was drowned, and his body cast up at her feet. *Shafalus* and *Procrus* are Cephalus and Procris, another pair of lovers in Greek mythology. Cephalus accidentally killed Procris with the javelin she had given him.

EXTRACTS

These extracts are pithy, noted, or exquisite passages which are recommended as worthy of special attention or memorizing.

The course of true love never did run smooth.
Act 1, Scene 1, line 132.

Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up:
So quick bright things come to confusion.
Act 1, Scene 1, line 144.

Thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers. *Act 1, Scene 1, line 154.*

More tuneable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
Act 1, Scene 1, line 184.

When Phœbe doth behold
Her silver visage in the watery glass,
Decking with liquid pearl the bladed grass.
Act 1, Scene 1, line 209.

I will roar you as gently as any sucking dove; I will roar you an 't were any nightingale. *Act 1, Scene 2, line 84.*

A sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man.
Act 1, Scene 2, line 88.

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moonës sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:

In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Act 2, Scene 1, line 2.

The green corn
Hath rotted ere his youth attain'd a beard.
Act 2, Scene 1, line 94.

The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set. *Act 2, Scene 1, line 107.*

In the spicéd Indian air, by night. *Act 2, Scene 1, line 124.*

A mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music. *Act 2, Scene 1, line 150.*

And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness. *Act 2, Scene 1, line 163.*

I'll put a girdle round about the earth
In forty minutes. *Act 2, Scene 1, line 175.*

My heart is true as steel. *Act 2, Scene 1, line 196.*

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in. *Act 2, Scene 1, line 249.*

The Fairies' Lullaby

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody, &c.

Act 2, Scene 2, line 9.

A lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living.

Act 3, Scene 1, line 31.

I am a spirit of no common rate:
The summer still doth tend upon my state.

Act 3, Scene 1, line 157.

Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs.
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies. *Act 3, Scene 1, line 167.*

Lord, what fools these mortals be! *Act 3, Scene 2, line 115.*

We grew together,
Like to a double cherry, seeming parted,

But yet an union in partition;
Two lovely berries moulded on one stem. *Act 3, Scene 2, line 208.*

What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.
Act 3, Scene 2, line 232.

And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
Act 3, Scene 2, line 435.

I have an exposition of sleep come upon me.
Act 4, Scene 1, line 41.

And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flowerets' eyes
Like tears that did their own disgrace bewail.
Act 4, Scene 1, line 56.

The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy.
Act 5, Scene 1, line 7.

For never anything can be amiss,
When simpleness and duty tender it. *Act 5, Scene 1, line 82.*

The iron tongue of midnight hath told twelve.
Act 5, Scene 1, line 370.

A Midsummer-Night's Dream, from "Illustrations pour les Œuvres de Shakespeare," by Geoffroy and others, Paris, 1844.

NICK BOTTOM AND THE FAIRIES

A Little Play selected from the Second, Third, and Fourth Acts

¶

Costuming and some simple scenery will be necessary to present the play appropriately. The part of Bottom should be taken by an adult, the fairy parts by children. It can be lengthened by adding the clown scenes, Act I, Scene 2, Act III, Scene 1, lines 1–127, and Act IV, Scene 2; or by inserting only lines 1–127 of Act III. In either case, lines 2–35 of Act III, Scene 2, may be omitted. The fairy music from Mendelssohn's Midsummer-Night's Dream will be the best accompaniment.

SCENE I. *A wood near Athens.*

Enter, from opposite sides, a Fairy, *and* PUCK.

Puck. How now, spirit! whither wander you?
Fairy. Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander every where,
Swifter than the moonës sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:
Our queen and all her elves come here anon.
Puck. The king doth keep his revels here to-night:
Take heed the queen come not within his sight;
For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;

But she perforce withholds the lovéd boy,
Crowns him with flowers and makes him all her joy:
And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn-cups and hide them there.
But, room, fairy! here comes Oberon.
Fairy. And here my mistress. Would that he were gone!

Enter, from one side, OBERON, *with his train; from the other,* TITANIA, *with hers.*

Oberon. Ill met by moonlight, proud Titania.
Titania. What, jealous Oberon! Fairies, skip hence:
I have forsworn his company.
Oberon. Tarry, rash wanton: am not I thy lord?
Titania. Then I must be thy lady: but I know
When thou hast stolen away from fairy land,
And in the shape of Corin sat all day,
Playing on pipes of corn and versing love
To amorous Phillida.
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By pavéd fountain or by rushy brook,
Or in the beachéd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Oberon. Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my henchman.
Titania. Set your heart at rest:
The fairy land buys not the child of me.
Oberon. How long within this wood intend you stay?
Titania. Perchance till after Theseus' wedding-day.
If you will patiently dance in our round
And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.
Oberon. Give me that boy, and I will go with thee.
Titania. Not for thy fairy kingdom. Fairies, away!
We shall chide downright, if I longer stay.
[*Exit* TITANIA *with her train.*

Oberon. Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.
Puck. I 'll put a girdle round about the earth
In forty minutes. [*Exit.*
Oberon. Having once this juice,
I 'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
She shall pursue it with the soul of love:
And ere I take this charm from off her sight,
As I can take it with another herb,
I 'll make her render up her page to me.

Re-enter PUCK.

Hast thou the flower there? Welcome, wanderer.
Puck. Ay, there it is.
Oberon. I pray thee, give it me.
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine;
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I 'll streak her eyes,
And make her full of hateful fantasies.
And look thou meet me ere the first cock crow.
Puck. Fear not, my lord, your servant shall do so. [*Exeunt.*

SCENE II. *Another part of the wood.*

Enter TITANIA, *with her train.*

Titania. Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;

Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices and let me rest.

The Fairies sing.

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody, &c.

A Fairy. Hence, away! now all is well:
One aloof stand sentinel.

[*Exeunt Fairies.* TITANIA *sleeps.*

Enter OBERON, *and squeezes the flower on* TITANIA'S *eyelids.*

Oberon. What thou seest when thou dost wake,
Do it for thy true love take,
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wakest, it is thy dear:
Wake when some vile thing is near. [*Exit.*

Enter BOTTOM *with an ass's head.*

Bottom. [*Sings*]
The ousel cock so black of hue,
With orange-tawny bill,

The throstle with his note so true,
The wren with little quill,—

Titania. [*Awaking*] What angel wakes me from my flowery bed?

Bottom. [*Sings*]

The finch, the sparrow and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay;—

for, indeed, who would set his wit to so foolish a bird? who would give a bird the lie, though he cry 'cuckoo' never so?

Titania. I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralléd to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

Bottom. Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.

Titania. Thou art as wise as thou art beautiful.

Bottom. Not so, neither: but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

Titania. Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate:
The summer still doth tend upon my state;
And I do love thee: therefore, go with me;
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing while thou on presséd flowers dost sleep:
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! and Mustardseed!

Enter PEASEBLOSSOM, COBWEB, MOTH, *and* MUSTARDSEED.

Peaseblossom. Ready.

Cobweb. And I.

Moth. And I.

Mustardseed. And I.

All. Where shall we go?

Titania. Be kind and courteous to this gentleman;

Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.

Peaseblossom. Hail, mortal!

Cobweb. Hail!

Moth. Hail!

Mustardseed. Hail!

Bottom. I cry your worships mercy, heartily: I beseech your worship's name.

Cobweb. Cobweb.

Bottom. I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you. Your name, honest gentleman?

Peaseblossom. Peaseblossom.

Bottom. I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

Mustardseed. Mustardseed.

Bottom. Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred hath made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.

Titania. Come, wait upon him; lead him to my bower.
The moon methinks looks with a watery eye;
And when she weeps, weeps every little flower.
Tie up my love's tongue, bring him silently. [*Exeunt.*

SCENE III. *Another part of the wood.*

Enter OBERON.

Oberon. I wonder if Titania be awaked;
Then, what it was that next came in her eye,
Which she must dote on in extremity.

Enter Puck.

Here comes my messenger.
How now, mad spirit!
What night-rule now about this haunted grove?
Puck. My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and enter'd in a brake:
When I did him at this advantage take,
An ass's nole I fixéd on his head:
Anon his Thisbe must be answeréd,
And forth my mimic comes. When they him spy,
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky,
So, at his sight, away his fellows fly;
And, at our stamp, here o'er and o'er one falls;
He murder cries and help from Athens calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong;
For briers and thorns at their apparel snatch;
Some sleeves, some hats, from yielders all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there:
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.
Oberon. This falls out better than I could devise.
I'll to my queen and beg her Indian boy:
And then I will her charméd eye release
From monster's view, and all things shall be peace.
Puck. My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger.
Oberon. I with the morning's love have oft made sport,

And, like a forester, the groves may tread,
Even till the eastern gate, all fiery-red,
Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams.
But, notwithstanding, haste; make no delay:
We may effect this business yet ere day. [*Exeunt.*

SCENE IV. *The wood.*

Enter TITANIA *and* BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, *and other Fairies attending;* OBERON *behind unseen.*

Titania. Come, sit thee down upon this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

Bottom. Where 's Peaseblossom?

Peaseblossom. Ready.

Bottom. Scratch my head, Peaseblossom. Where 's Mounsieur Cobweb?

Cobweb. Ready.

Bottom. Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle; and, good mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not; I would be loth to have you overflown with a honey-bag, signior. Where 's Mounsieur Mustardseed?

Mustardseed. Ready.

Bottom. Give me your neaf, Mounsieur Mustardseed. Pray you, leave your courtesy, good mounsieur.

Mustardseed. What 's your will?

Bottom. Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

Titania. What, wilt thou hear some music, my sweet love?

Bottom. I have a reasonable good ear in music. Let 's have the tongs and the bones.

Titania. Or say, sweet love, what thou desirest to eat.

Bottom. Truly, a peck of provender: I could munch your good

dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

Titania. I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

Bottom. I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

Titania. Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be all ways away. [*Exeunt Fairies.*
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee! [*They sleep.*

Enter Puck.

Oberon. [*Advancing*] Welcome, good Robin. See'st thou this sweet sight?
Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I did upbraid her and fall out with her;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;
And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flowerets' eyes
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her
And she in mild terms begg'd my patience,
I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformèd scalp
From off the head of this Athenian swain;
But first I will release the fairy queen.
Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen.

Titania. My Oberon! what visions have I seen!
Methought I was enamour'd of an ass.
Oberon. There lies your love.
Titania. How came these things to pass?
O, how mine eyes do loathe his visage now!
Oberon. Silence awhile. Robin, take off this head.
Titania, music call.
Titania. Music, ho! music, such as charmeth sleep!
[*Music, still.*
Puck. Now, when thou wakest, with thine own fool's eyes peep.
Oberon. Now thou and I are new in amity
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly
And bless it to all fair prosperity. [*Exeunt.*
Bottom. [*Awaking*] When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God 's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was—there is no man can tell what. Methought I was,—and methought I had,—but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death. [*Curtain.*

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